JOSEPHINE DITT

The celebrated and very photographable beauty of Amelia Bingham is newly displayed in "Olympe." There is no doubt of that institution. the good quality of the brain in Mrs. Bingham's head. She is our only actress-manageress, and she figures socially among rich and fashionable women. She couldn't get along in both ways if she were not clever. while she is an exceptional comedienne, breezy and wholesome, she can never be an trees at the Comedie Francaise in the reign of the fifteenth Louis, who aspired in vain Baunviere, a novitiate in holy orders.

written by the younger Dumas, and the the leading musicians, but from the most new play has been made by Pierre Decour- distinguished in the social world as well. celles from that source. It is like Dumas' | She made several concert tours before she "Camilie" in its infatuation of a pure young | was in her teens and scored successes man by a foul creature; like the same au- everywhere. thor's "Manon Lescaut" in the pertinacious loyalty of a dupe to an unrepentant wanton, and like Belasco's "Du Barry" with such a depraved beauty's sacrifice of a true lover to her ambition to become a king's concubine. The moral at the tag end is right, I suppose, because the recreant priest is punished by death. Harry Woodruff makes the poor fellow's ruinous pas-sion seem real. But Mrs. Bingham is too smooth and clean to represent the spiritual and temporal nastiness of Olympe. She has put a lot of labor into the emotional hysterics of the character, and a lot of money into a beautiful mounting of the drama. One of the minor members of her company, by the way, is Dorothy Russell, a greatest of all masters, the incompardaughter of that superlative stage beauty, able Rubinstein. Miss Blye's playing is Lillian Russell, by the second of her hus- marked by a grace and poetry of interbands, Edward Solomon. But Dorothy is pretation, a beauty of tone, a charm of exan heiress to but a small amount of her pression and a perfection of finish that be-mother's visible output of loveliness. She long only to the greatest artists. with talent unde-FRANKLIN FYLES

#### QUESTIONS AND ANSWERS.

Where is the mountain Silla de Caracas? In Venezuela, not far from the city of Caracas.

Which is the largest library in the world? The Nationale, of Paris, France, with

over 2,600,000 volumes. What is the number of English born residents of Philadelpia?-Englishman.

The last census returned them as 36,752. Has the St. Louis exposition been postponed until 1906?-J. N. S.

No; April 30 to Dec. 1 of this year is the term planned for it. Can the word laundry properly be used as a verb?-W. J. C.

It is frequently so used, but incorrectly. Launder is the verb. Who was the originator of ping-pong?-M. It has been credited to an Englishman named James Gibb, who called it "gossi-

ma." This was about 1891. +++ Please state the year and month in which the viaduct on Virginia avenue was completed.-A. W.

March, 1902. Which had the greater loss of life, the flood of Johnstown or the Galveston flood? -A Wager. The Galveston disaster, with over 6,000 lives, to 2,235 at Johnstown.

Which nation, Russia or Germany, has the largest standing army in the world? Russia; the respective men in times of peace being 1,098,946 and 601,411.

How much does a steel rail for steam railway weigh to the linear foot?-J. K. S. From twenty-two to thirty-three pounds, according to the weight and speed of traffic and the severity of grade and curves.

Will you list the transatlantic steamship companies plying between New York and Liverpool and Glasgow?-A.

To Liverpool: the Cunard and the White Star lines; to Glasgow: the Allan-State and the Anchor lines.

It seems to lack a name, there being in popular usage a lapse between the silver tel, Mrs. L. Records, Merle Miller, Flora wedding at twenty-five and the golden Houser, Alta Howard, Mrs. Oneida Harb, wedding, at twenty-five, and the golden wedding at fifty years. Will you inform me of Sterne, the author

of "Tristram Shandy," where he was born and when and where he died?-D. He was born at Clonmel, Ireland, and die in London, England, March 18, 1768.

Is there more than one color of Shorthorn cattle?-A B. Yes; they are red, white or any mixture fancied in this country.

teen is unlucky?-Ten It was held by very ancient peoples, just why is not clear. The Last Supper was taken as evidence by many early Christians and any upholder of the senseless superstition will quote modern illustrations.

Who is the United States marshal for the northern district of Iowa? 2. By whom was he appointed, and for what term?- | Mexico. Edward Knott. 2. By President Roosevelt, with the advice an consent of the Senate, and for four years from June 27, 1902.

What is the name and address of the children's institution of Indianapolis?-J. W. L. The Indianapolis Orphans' Home, College avenue, is perhaps the institution you mean, though there are several other orphanages under church management, and a children's hospital.

What companies bond officers outside of the American Bonding Company of Baltimore? Please give address.-Subscriber. A number of bonding companies are dogive business addresses in this column. Send your name and postoffice and informa-

in confinement .- C. A. Allison. We do not know of any of which it can against reproduction under the artificial conditions of "zoo" life

What is the government formula for ascertaining the weight of hay in stacks?

There is no government formula; nothing cubes of hay, one cut from the top and the other from the bottom of the stack, and to calculate the weight of all from the average of these two cubes.

1. Why was the Gadsden purchase made? Georgia, Mississippi, Alabama, South Caro-2. Why was the southern boundary of the Hna, Louisiana. Gadsden purchase fixed on such an angular

and irregular line?—L. B.

1. To push the boundary line of the State?—A. E.

Will you print the electoral vote of each women to aid the poor. Her plantation, one of the largest in Cuba, consists of 150,000 acres of magnificent coffee land.—New York World. and irregular line?-L. B.

### Strains from the World of Music An Advanced Musical Composer

BERDICE BLY

Piano Virtuoso, at the Propylacum Tuesday

through the Indian settlements in the days

of Col. George Rogers Clark and settled at

But Miss Le Brun went straight from the

banks of Deer creek to Paris and to Italy to

study music. She remained abroad so long

she was about to join the forces of the Grand Opera in Paris, under the patronage

age saw, heard and persuaded her to change

her mind and come "home" as one of the

prima donnas of his English Grand Opera

Abroad she studied under many masters,

ncluding Julia Gaverotti, one of the great

the dramatic quality of a fine soprano voice.

ter, so that it is at times almost a contralto.

Miss Le Brun shows her French blood in her

complexion and in her vivacious dramatic

good actress as well as a good singer. She

will alternate in leading roles during the

rest of the English grand opera season with

Her favorite roles are Marguerite, Leonora

She will be heard in Indianapolis with the

Savage company when that fine organiza-

Cabled reports from London indicate that

the young American soprano, Elizabeth

Parkinson, who made her operatic debut in

Paris a short time ago, is well on the way

to success. She has just been engaged by

don for three years to take part in the

grand opera season there. Mme. Melba has

protege and predicts a brilliant future for

+ + +

Fritzi Scheff believes enthusiastically in

comic opera with a plot, and she has in-

teresting ideas of her own regarding the

next comic opera in which she will appear

on the American stage, following "Babette."

Herbert Spencer was woefully ignorant

of music, but he would never admit the

fact. In most branches of science the

great philosopher would welcome the sug-

gestions of experts, but in music he, like

many other ignoramuses, stubbornly up-

cer's childishness in this matter is given

in the London Musical Times, by one of

played a wrong note he could pick it out,

worth his place. But the philosopher merely

question, and that it could be demonstrated

that the human ear could not identify the

details or unravel the complications of more

for it. I merely answered that his theory

was contrary to fact and experience, and

Warren Sampsell, a young Indianapolis

baritone, who studied in this city under

John L. Geiger, scored a genuine success

in Columbus, O., the other night in the

principal male role of the military opera,

"When Johnny Comes Marching Home."

Young Mr. Sampsell has been with the com-

sing his part on account of a severe cold.

bama, 11; Arkansas, 9; California, 10; Colo-

rado, 5; Connecticutt, 7; Delaware, 3; Flor-

13; Louisiana, 9; Maine, 6; Maryland, 8;

Massachusetts, 16; Michigan, 14; Minnesota,

11; Mississippi, 10; Missouri, 18; Montana, 3;

Nebraska, 8; Nevada, 3; New Hampshire,

Carolina, 12; North Dakota, 4; Ohio, 23;

nessee, 12; Texas, 18; Utah, 3; Vermont, 4;

Daughters of the Revolution differ?-A.

failing loyalty, rendered material aid to the

cause of independence as a recognized

naval or marine officer or soldier, sailor or

ty of any of the thirteen Colonies or States.

or descent from a signer of the Declaration

Cuba's Richest Woman.

Senora Rosa Ahreu, the richest woman in

Cuba, is a handsome, intelligent, aristocratic-looking widow worth \$2,000,000 and with no in-

cumbrance. She lives in the Cerro, a fashion-

7; Wisconsin, 13; Wyoming, 3,

we both remained where we were.'

his own ridiculous ideas against the

the management of Covent Garden in Lon-

Gertrude Rennyson and Jean Lane Brooks.

that she spoke and sang like a native, and

the little village of Kokomo, Ind.

Vocal range

tion comes in March.

and Elsa.

isms. But I like to think that she is her- Recital at the Propylacum by Birdice Blyc... Antoinette Le Brun, Mr. Loeffler, of Boston, Has Adapted a Macterlinck Drama... Mara New Indiana Prima Donna... Music Notes



Miss Blye enjoys the proud distinction of having been a pupil of the great Rubenstein and is, with one exception, the only American who ever studied with that mas-Nevertheless, she has not convinced her ter. At five years of age she gave evidence shrewd self, as has everyone else, that, of much musical talent in concert and the prophecies for a brilliant career then made even tolerable tragedienne. She steps forth by the critics are now being realized. When this week as that Olympe de Cleve, ac- but ten years old she concertized extensively in London and the principal European to displace Madame Pompadour as the cities, and is the only American who has royal libertine's favorite at the same time, played at so early an age in orchestral without an effort, she bedeviled Jacques concerts before the critical musicians of Europe. She aroused enthusiasm that A partly true story of that affair was | won her marked attention, not only from

After a series of concerts in the Eastern cities, where she everywhere received a perfect ovation, and where she played with Anton Seidl's orchestra, Mr. Seidl and Willlam Steinway were so impressed with her wonderful talent that they urged her to go to Germany, and later she entered the Royal Hochschule in Berlin for a thorough course. In Germany Miss Blye was for-tunate in meeting Dr. Hans Von Bulow, the great interpreter of Beethoven, who became greatly interested in her and trained her in the sublime harmonies of that immortal composer. After years of study in London, Paris and Berlin, during of the great Victor Maurel, when Mr. Savwhich she made occasional concert tours, Miss Blye completed her studies with the

The Matinee Musicale will introduce Rudolph Ganz, the Swiss pianist, to local music lovers a week from next Wednesday, when he will give an afternoon recital at the Propylaeum. The musical critic of the Chicago Inter Ocean, in writing of a recent recital by Mr. Ganz, said, among other things:

"Mr. Ganz equally combines two virtues which are not frequently found in piano virtuosi-he is both brilliant and scholarly. His touch is certain, his playing at all times positive, but never to the point where expression is sacrificed. He followed his opening number last night, a Beethoven sonato in E, Op. 90, with the same composer's 'Rondo a Capriccio, Op. 192,' and gave it with such a compelling brilliancy and tonal clearness that the applause was prolonged. Later, as if to emphasize the fact that he was of versatile talent, he played the Chopin nocturne in G minor, Op. 37, with an exquisite phrasing. A adopted the young American girl as her Brahms number was the variations and fugue on a theme by Handel, Op. 24, with its brilliant instances and somewhat tedious intervals. Four bits by Sinding, light and tuneful, caught the fancy of the students

Pupils of the Metropolitan School of Music gave an attractive recital the night before last, the following programme being

Romanzo and Rondo from Concerto in

Arthur Monninger. (Orchestra parts on second piano.) (b) "Bendemeer's Stream".....Gatty Lawrence Conner. Marlys Kessey. ...... Bohm "Cavitina" .....Jenson

"Papillon" .... Effa Carter. "The Girls of Seville"......Denza Blanche Innis. Tarantelle ..... Ruth Perkins, Hungarian Dance......Brahms-Joachim Katharine Bauer. (a) "Life Is Vain".

(b) "April Blossoms" ......Clough-Leighter Mary Lawson. Walther's Prize Song..... Wagner-Wilhelmj Myrtle Anderson (a) "Oh! for a Day of Spring" Paul Jeffries.

Concerto in G minor ..... Saint-Saens (First and second movements. Orchestra parts on second piano.) Frederick Libke. + + +

The eleventh pupils' recital given by the Co-operative Teachers' Association took place Friday evening at the studio of Miss Jeanette Crouse. The following music stu-What is the fortieth anniversary of a dents took part in the programme: Vera Shaneberger, Ruth Jasper, Mabel Kramer, Nellie Taylor, Edna Fahrenbach, Elsie Er-Aletha Fightmaster, Martha Turney, Margaret Smith, Rebekah Voorhis, Ivy Smith, Alta Doyel and Anna Dickerson.

Savage's new prima of the cast. The first opportunity of the donna, who has just made her debut with | understudy to show his ability as a soloist the English Grand Opera Company, is a came during the Columbus engagement, "Peggy from Paris" in real life. It is prob- when the leading baritone was unable to able that when George Ade wrote his comic opera he had no particular "Peggy" in his Mr. Sampsell, with very little time to permight have meant Antoinette Le Brun. To stage in the first act with the self-confiwhite or a large proportion of it is not be sure, Miss Le Brun was born on Deer | dence of a veteran, and few people in the creek, Indiana, instead of Hickory creek, audience were aware of the fact that there and she did not have to adopt a name and become Mile. Fleurette, or Mile. anything The management was so pleased with What of the origin of the belief that thir- else. Her family had all that fixed for her the success of the young Indianapolis singer before she arrived on the scene. It was an | that Mr. Sampsell will, in all likelihood, be old French family that had flourished for assigned to the role permanently in the several generations on the soil of the West- | near future. Mr. Geiger considers him a ern world, having traveled westward | singer of much talent.

was to fix the line so as to include a port on the gulf, but this was unsuccessful. The transfer was fairly satisfactory to the United States, but extremely unpopular in

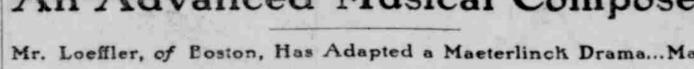
How did the title of Knight of the Garter originate?-Irish Girl. Order of the Garter by King Edward III 4; New Jersey, 12; New York, 39; North and still is the highest order of chivalry in England. The story about the countess | 4; South Carolina, 9; South Dakota, 4; Tenthe King, he picking it up and returning | Virginia, 12; Washington, 5; West Virginia, to her with the words constituting the motto of the order, is altogether without backing of fact.

By what process is kerosene oil made?

It is secured from crude petroleum by diszontal iron cylinder thirty feet long by 121/2 are dome and vapor pipes. Under increas-What animal, if any, will not procreate ing temperature, oils pass off in the order napthas come the illuminating oils, followed by lubricating oils, till little is left but tar.

> Will you give the States in order as to their illiterate population?-W. N. Beginning with the States with the smallbraska, Kansas, Washington, Utah, Oregon, gan, Colorado, Indiana, Idaho, Wisconsin, California, South Dakota Maine, New York, North Dakota, Vermont, Massachusetts, Connecticut, New Jersey, Montana, Pennsylvania, New Hampshire, Missouri, Rhode Island, Maryland, West Virginia, Delaware, Nevada, Texas, Kentucky, Arkansas, Ten-

nessee, Florida, Virginia, North Carolina,



guerite Lemon in Grand Opera

Correspondence of the Indianapolis Journal. NEW YORK, Jan. 22 .- "The Death of Tintagiles," a symphonic poem "after the drama of Maurice Maeterlinck," is the principal work thus far of a composer so "advanced" that he outstrips even Richard Strauss. And he lives in America-in Boston! He is Charles Martin Loeffler, who was born in Muhihausen, Alsace, Jan. 30, 1861, and who for a long term of years, ending last spring, sat at the same desk with the concertmaster, Mr. Kneisel, of the Boston Symphony Orchestra. When Mr. Kneisel and the other members of the quartet bearing his name resigned from the orchestra at the end of last season Mr. Loeffler also retired. He wished to devote his time to composition, while the other four had determined to play thereafter only as soloists and in the quartet. Comment has been made in these letters on Mr. Loeffler's settings of verses by Gustave Kahn and Charles Baudelaire and Paul Verlaine. The songs were sung at a Kneisel Quartet concert by Miss Susan Metcalf recently. The Boston Orchestra last season played a symphonic poem by the composer, after Verlaine's verses beginning, in Miss Ggrtrude Hall's translation, "Before your light quite fail, already paling star." Occasion for this chronicle was given by the performance of Mr. Loeffler's "The Death of Tintagiles" at the latest pair of concerts by the Boston Orchestra in New York.

in one of George Bernard Shaw's volumes of plays, "Better than Shakspeare." The fler has invented more unique uses of or-"newer," more subtle. The subject, always, scores more than technique. Mr. Strauss has written musical translations of German Pranks;" of that great, bizarre tale, "Don | door beneath heavy, dark arches. It is at Quixote;" of "Don Juan," and of Neitsz-

"More advanced than Richard Strauss"

"Monna Vanna," a play which the Engpersonages are solidly human and its scenes published in a collection entitled "Alladine and Palomides, The Interior, The Death Marionettes." Several English translations are obtainable.

Queen. The scenes are in and about a casoverwhelming weight of professional testi- the in the bottom of a black valley. Tin-Hubert Parry: "About music he once in- who has met him at the ship's landing, is formed me, as a thing I ought to know, talking to him of their home, from which that the art was passing into such a state he was taken as a baby. They are on the physical impossibility for the ear to dis- have paused before descending to the cas- bing softiy, with her arms stretched out integrate the confused mass of sound. I tle, "My sister and I have been dragging upon the door; in the darkness.)
argued that a first-rate conductor, like on our life here," says Ygraine, "ever since Richter, for instance, could hear every we were born, without daring to understand single part in the most complex piece of anything of all that goes on. \* \* \* Such a silence reigned here that a ripe fruit falling in the park brought faces to the winand that if he could not he would not be suspicions-but one night I found that there repeated that it was purely a scientific | must be something else. \* \* \* I wanted to fly, and could not. \* \* You see there, behind the dead trees that poison the horizon, you see the castle at the bottom of the than a certain number of sounds at a valley? \* \* \* It is going to rack and ruin, time, as the apparatus was not provided and no one cares. The walls are cracking, and it looks as if it were dissolving in dark-\* \* \* There is only one tower that time has not attacked. It is very large, and the house is never out of its shadow.' It is in that tower that the Queen lives. Tintagiles wishes to know about her. It was by her order that he has been brought home-to his death, as it turns out. She is the personification of horror, according to Mr. Maeterlinck's idea of the uni-The following quotation from Ygraine's description of her is, therefore, pany—the same organization that was seen in this city at English's early in the sea- do not come out in the daytime. Still another Indiana girl is making a son-for several months, appearing in a She is very old; she is our mother's mother sened the importance of the part taken by great success in grand opera. Antoinette minor role, as one of the Yankee soldiers, and "understudying" the leading baritone and wishes to reign alone. \* \* She is the other, so that the poem may now be mad. \* \* \* She is afraid that someone will rise up in her place, and it is doubtless because of this fear that she had you brought here. \* \* \* Her orders are carthe doors of the tower are shut night and day. \* \* \* I have never seen her, but was very young. \* \* \* They say she is not handsome and is growing very large. \* \* \* But they who have seen her do not dare to speak about it. . . But who knows whether they have seen her or not? \* \* \* She has a power that is not underdreams; we will watch over you, my little Fintagiles, and no harm can come to you;

> ida, 5; Georgie, 13; Idaho, 3; Illinois, 27; Insister Bellangere nor from our old master diana, 15; Iowa, 13; Kansas, 10; Kentucky, The second, third and fourth acts are in he castle, and tell of the attempts of the Queen's handmaidens to obtain possession Oregon, 4; Pennsylvania, 34; Rhode Island, Queen are not seen on their first visit, but the door is slowly pushed inward and Aglovale's sword is broken when he attempts to stop the movement. The four are petrified by fear, as a cold, calm light enters the room. Ygraine, Bellangere and Aglovale are pushing against the door, but ineffectually. Tintagiles, who has In what do the societies of the Daughswooned, "comes to himself, utters a long ters of the American Revolution and the cry of deliverance, and kisses his sister; while at the very instant of this cry the door stops resisting and suddenly closes under their pressure."
> The scene of the fourth act is in a pass-Not more in general than in the qualifications for membership, which for the age outside the room. Three of the Queen's | text.

but do not go far from me nor from your

SANDOW'S SECRET OF STRENGTH.

Not Really a Secret, but the Exercise of Mind as Well as Body. Leslie's Weekly.

"So far as heredity is concerned, I had nothing to be especially thankful for, since while still a mere lad my father's friend admarine in actual service under the authorivised him to direct my studies toward the ministry, as he explained, 'Your son will hardly be fit for any more strenuous occuather that if he would not take me to Italy for the winter I would never survive it, went to Italy, and there my eyes were opened. The Greek and Roman statutes I saw there inspired me at once to lift from myself the stigma of weakness, for I felt somehow that even in our time the weak man is despised. I went at the labor of revitalization with energy and persistance. You perceive I have somewhat existed, and let me tell you I am still at it. I maintain that it is possible for any man to emulate my example, even as I emulated that of the Greeks and Romans of old. "It is the mind-all a matter of the mind able suburb of Havana, was born in Cuba, as The muscles really have a secondary place. was her late husband, and all her interests and If you lift a pair of dumbbells a hundred sympathies are entirely non-Spanish. La senora times a day with your fixed attention on s very democratic in manner and takes great some object away over in Carbridge it will do you very little good. If, however, you concentrate your mind upon a single muscle or set of muscles for three minutes each



ANTOINETTE LE BRUN An Indiana Girl, Now Prima Donna with Savage English Opera.

women are consulting how they shall get Tintagiles out of the room without waking the sisters or Aglovale. One goes in and

sounds like the title of the prefacing essay | comes out to say that the boy and his sisters have their limbs closely twined together. Then, two go in, but they also come out empty-handed, for the boy has basis of the assertion is not that Mr. Loef- locks of his sisters' hair in his teeth. All three enter and when they return they have the boy. Lengths of his sisters' hair chestral instruments than has the eminent are hanging from his mouth. He awakes Mr. Strauss, but that his subjects are and shrieks as he is hurried along the passage. Ygraine rushes after with a lighted lamp in her hand. Bellangere faints on the threshold. Italian teachers, who did much to develop tradition, "Till Eulenspiegel's Merry The fifth, the last act, shows a huge iron

che's "Thus Spake Zarathustra." The last | women with Tintagiles have passed through would seem to be the effect of a process suf- | the door and it is shut so tightly that it ficiently complex, but however difficult is seems cemented into the wall. Ygraine, temperament, which helps to make her a Nietszche's philosophy, it can hardly be frantic and breathless, attacks the door called subtle in the French sense, the with her fists, crying, "The monster! The Maeterlinckian sense. No writer has monster! \* \* \* I blaspheme! \* \* \* I achieved, as has Mr. Maeterlinck, the sense | blaspheme and spit upon you!" Then she of things foreign to life and yet in it, of in- hears Tintagiles's pleading on the other side. fluences working just beyond perception. It He has escaped from "her" and run to the is not enough to say that his imagination is door. He begs Ygraine to open it. They fantastic-that he is like Poe-for there is a are helpless. A long, agonized dialogue strong element of actuality in it; not are takes place, ending with Tintagiles's his method and purpose allegorical, as were scream, "She has put her hand upon my throat!" The fall of a little body is heard Ygraine-"Tintagiles! lish censor banned, and which has been What have you done? . . Give him acted this winter at Mr. Conreid's German | back, give him back; for the love of God Theater in New York, is significant of a give him back! I hear nothing more. change in Mr. Maeterlinck's manner, for its | \* \* You are not hurting him, are you? personages are solidly human and its scenes far fetched only in that they are medieval. wicked. \* \* \* I have fallen upon both "The Death of Tintagiles" belongs to the knees. . . Give him back to us, I bepoet's preceding period of mysticism. It is seech you! \* \* 'Tis not for me you know that . . I will do all that is asked of me. \* \* \* I am not and Palomides, The Interior, The Death so bad, you see. • • I have lost all I of Tintagiles: Three Little Dramas for had. • • You must punish me some other way. \* \* \* There are so many things that would give me more pain. You will see. \* \* \* But this poor child has done nothing. . . . What I said is not true, The characters of "The Death of Tintabut I did not know. I know well that you are very good. You must pardon me at giles" are a boy, Tintagiles; his sisters, Ygraine and Bellangere; their old tutor, \* \* He throws his little arms about your mouth; and God himself could not resist. You will open, will you not? I ask hardly mony. This amusing illustration of Spen- tagiles has been far away and has been anything. I want him only for a moment, a little short moment. \* \* I do not remember. \* \* If you understand. \* \* England's greatest musical scholars, Sir ginning of the first act his sister Ygraine, I did not have time. • • He can pass through next to nothing. \* \* \* 'Tis not of extravagant complexity that it was a top of a hill overlooking the valley, and | \* \* I spit!" (She falls and keeps on sob-

> a summary was made by Mr. W. F. Apthorp in 1898. He was the programme annotator for the Boston Symphony Orchestra. Mr. Philip Hale, who now writes the orchestra's programme books, gives the following information about Mr. Loeffler's symphonic poem: "It was composed originally for orchestra and two violes d'amour abbligate. It was performed for the first time at a concert of the Boston Symphony 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. A double bass clarinet invented and played by Mr. Kohl, formerly a member of Theodore Thomas's orchestra, was then heard in public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and important: "She does not show herself. Loeffler as the soloists and without the use viewpoint the music may be taken as deout the drama scene by scene. To add to Mr. Hale's comment the recent others have, I am told, long ago, when she | New York performance of the work displayed it as very consistent in instrumentation; much of it sounds as a strange monotone varying in color. The viole d'amour, larger than the modern viola, representing the boy Tintagiles, moves plaintively through the fabric. The climax is furious stood and we live here with a great merciless weight upon our souls. • • You the door, is almost too long-there is althe door, is almost too long-there is almust not be too much afraid nor have bad | most an anti-climax. The "new school" of composition is not fertile melodically, however truthful in description it may be, and Mr. Loeffler's work is no exception to the rule so conspicuously exemplified by Wagner's music-dramas. Mr. Maeterlinck's play is skillfully novel, and so is Mr. Loeffler's composition. Neither is happily inspiring, but both are interesting in this day, when account must be taken of ev-

The translation of which the preceding is

Miss Marguerite Lemon, of Indianapolis, who sang in light opera in New York a few of the Tribune, wrote of her: "Miss Marguerite Lemon sang the bird music charmingly." Mr. Henderson said in the Sun: "A new voice was that of Marguerite Lemon who sang the music of the forest bird with a full, round tone of excellent quality and sufficient power, with flexibility also, but without a very clear enunciation of the HORACE LANCASTER.

day, and say, 'Do thus and so,' and they respond, there will be immediate develop-The more you waste, the more you make. A man with strong concentration of mind will develop quicker in the quality of his muscles than will he who cannot concentrate his mind upon the matter. The whole secret of my system lies in the just where one is weak, and going straight to work bringing that particular part up to the standard of one's best feature-for there is a best feature in every man, as igsberg, near the Russian frontier, told my | there is also a worst. The secret is to 'know thyself,' as Pope says, and, knowing one's weakness, to concentrate the mind and ensuch a weakling I was as a child. Well, I | ergies upon that weakness with a view to correcting it.

AMUSEMENTS.

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63-- HERRY, MERRY CHORUS-63 ENGLISH'S Curtain TUE-DAY and WEDNESDAY, Jan. 8:05 26 and 27. Matines Wednesday.

THAT

THE MANAGEMENT DESIRES TO ANNOUNCE THAT THIS WILL BE THE ONLY OPPORTUNITY LOCAL THEATER-GOERS WILL HAVE TO SEE THIS NEWEST COMIC OPERA, AS THE COMPANY GOES

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Of "King Dodo" Fame, in the Newest Comic Opera Success

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# GRAND OPERA HOUSE

WEEK COMMENCING MONDAY, JAN. 25.

4---MAX WELSON TROUPE---4

Mr. and Harry Thorne & Co. Warren & Blanchard Martinetti & Grossi

La Troupe Carmen Blockson & Burns James H. Cullen

Flo Adler Matinees Every Day, 10c, 20c, 25c. The Bioscope Night, 15c, 25c, 50c.

## Park Theater-2 P. M.

THREE DAYS, STARTING MONDAY, JAN. 24, DAILY MATINEES



MAXWEL H MEYERS Presents America's Greatest Boy Actor The truest story of New York life ever before the public, show-

The Famous Long Acre Square After Dark. The Sensational Meeting of the Prince and the Pauper The Underground Cellar in Chinatown. The Great Scene on the Bowery at Midnight.

ing life and scenes of the Great Metropolis in every phase.

Everybody Goes to the Park. Prices 10-20-30. Thurs., The Desperate Lord Barrington

#### Anniversary Concert and Dance Given under the auspices of the INDIANAPOLIS CALEDONIAN QUOITING

CLUB, celebrating the

145th Birthday of Robert Burns Scotland's Bard

MASONIC HALL, MONDAY, JAN. 25, 8 P. M.

Scotch Dances and Scotch Pipers in Highland Costume. Scotch Songs. Scotch Reading.

Admission to Concert and Dance, 25c

Dorothy Vernon

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